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## GEORGE DE FOREST BRUSH

(See frontispiece and page 9)

THE career of George de Forest Brush as a painter follows step by step the movement of many minds as they develop in accordance with their surroundings and the inherent law of development that belongs to them. Brush began with a healthy appetite for story and anecdote, and distinguished himself among the crowd of artists who attempt subjects connected with the American Indians—or, telescopically, Amerinds as we are implored to say—by producing little canvases replete with grace and individual in expression. In these he sometimes rose to tragic grandeur, as in the picture of the squaw defending the corpse of her mate from the ravening crow, bird of the battlefield, or else he would register in "The Silence Broken" a delightful incident of Indian life as the canoe startles from its feeding-place a big white swan. For his time of study in France coincides with the high tide of Gérôme's popularity and he felt the power of that master's energetic and resourceful character, his eminence in composition and drawing, if not in color and reticence. Yet it is greatly to the pupil's credit that he could profit by the good side of Gérôme's example without copying his failings which may be indicated, as a certain metallic hardness in brushwork.

It was not long before he broke this natural connection and began to work out his own nature, already indicated in some of his anecdotal pictures of Indian life, and this change is marked in the two canvases of "Mother and Child" in the Boston Museum and the Pennsylvania Academy in Philadelphia. These and other pictures indicate a discovery on his part of the beauty of the old religious paintings of Italy belonging to the

seventeenth century which discover the loveliness of family life under the guise of the story of Christ as a child. As Andrea del Sarto and other painters took their models from their own family circle, he began to paint wife and children, not at all irreverently as Madonna and Bambino, but in the spirit of the old Italian masters. Without emulating the religious purpose or the religious adjuncts, he separated the family quality of such models as appropriate to all ages and all peoples, and his effort was crowned with success. He received gold medals at the Paris Exposition of 1900, the Pan-American in Buffalo of 1901 and the St. Louis of 1904.

Mr. Brush has been successful in portraiture. The Carnegie Museum in Pittsburgh has his likeness of President McKinley and the Metropolitan in New York his portrait of Henry George. He has been interested in the arts and crafts and in social reforms. He was received by the Academy of Design in New York as Associate in 1888 and Academician in 1901. He is a member of the American Institute of Arts and Letters.

As a representative of his earlier work "Indian and the Lily" has been engraved on wood by Timothy Cole for this month's frontispiece, and to show his later style, a portrait of his daughter is given in half-tone. Many of his pictures are widely known in reproductions, so that less familiar paintings have been chosen on this occasion.

Mr. Brush is a serious artist and a thorough workman; he may be expected to advance still further on a career which is marked by devotion to his art and ability to translate the ideas of his time.

## THE NEW VOLUME OF THE ART WORLD

WITH this number we begin the second volume of our magazine. Our readers will note that we have changed the character of our paper. The reason for this is to facilitate our placing more illustrations and of varied sizes in the text so as to improve the appearance of the magazine. With the third volume we hope that the condi-

tion of the paper market will be such that we will be able to obtain and use even a finer and more convenient kind of paper.

An INDEX for Vol. I will be issued as soon as possible in a succeeding number to be bound with the completed volume.





"PORTRAIT OF POLLY"  
BY GEORGE DE FOREST BRUSH

*See page 8*





PAINTED BY GEORGE DE FOREST BRUSH

"THE INDIAN AND THE WATER-LILY"

ENGRAVED BY TIMOTHY COLE

*See page 8*